

MUNDURUCU MOIETIES

53

or kin, *haripya*. The Xingú Mundurucu are also called by the Tapajós Mundurucu *Tyarari-ricut*, "Taurirana tribe or clan", as they make their loin, arm and ankle bands out of taurirana lark. The linguistically related Waiwiyen are called *i boarem*, "hidden"—hidden in the region of the headwaters of the Rio Mutum.

b. By what names are the Mundurucu known to other tribes? These names differ much. The Mundurucu are called among the Apiaci, their friends, by the name of *Pari*, or *Itiwá*; among the Bacabiri, *Mandurukú*; among the Chipaya, *Karurá*; among the Juruna, *Kalurá*; among the Kurúya, *Karudiat* (compare Mundurucuan *Karu-ricut*, Red Arara sib); among the Matanawá, *Paici*; among the Múra, *Patiú*; among the Tongapá, *Tcurú* (?); among the Pareci, *Saruma* (see infra); among the Torá, *Kashék* (among a more distant tribe, *Akikakurá*). Among the Dyurupéa, a "giant" Indian tribe, the Mundurucu are called *Tupá'u'n*. The Dyurupéa say: "When we come, they cry *tupá'u'n* and then flee". The reference is here to the tribe which the Apiaci call *Urupéa*. The Dyurupéa must speak Apiaci. In Apiaci, *tupá'u'n*, *tupá'u'n*, means "Indian, stranger". Among the Wáladawá, the Mundurucu are called *Tupá'u'n*, so the Mundurucu say.

c. How are the Mundurucu called by the "civilized" people? The most common designation is *Mundurucu*. Nothing certain is known about the origin or meaning of this name, so I shall not go into the matter here. They are also called *Caras Pretas*, "Black Faces", on account of the dark (not black) tanning on their faces. Their third name is *Pakine*. The word comes from the *Lingua Geral*, a corrupted Tupi-dialect, and means "Father Knife", as the Mundurucu were known as head hunters, although not as cannibals.

In the State of Mato Grosso the Mundurucu were known as *Saruma* (see supra). As Von den Steinen noted, they lived there next to the Apiaci, and disturbed all the tribes of the Arinos and Xingú region by their attacks.

d. How do the Mundurucu call outsiders? Every non-Mundurucu, be he a "Brown-shirt" or be he some one with a pretense to a veneer of culture, is a *parikú*, a foreigner, to the "wildmen". But of course the Mundurucu living on the *see article about Category 11, p. 11A, "And p. 11"*

411 They make

their weapons with great ease: the war club (macana, cuidarus), the lance (uba cacahi) with a tip of bamboo (tacoara), the javeline (casp), and the bow which is difficult to draw (tarô) with which they shoot not only unpoisoned hunting arrows (pangnie, or uup, tupi viba) but poisoned war arrows (obram) as well. To protect against wounds from the bow string they wind a mitotap, a cotton bandage, around the wrist. The use of arrow [389] poison seems to have been learned only recently. They do not make it themselves but get it in trade from their northern neighbors.*

*Milliet Diccionario geograph. II. 136
and Cerqueira e Silva Corograf. parafrase
118, attribute to them also the blowgun
(esgravatana) used with poisoned arrows.

237 The Mundurucu are great artists in the manufacture of featheror-
● 237 naments. Their creations belong to the most elegant and the most labori-
232 ous products of Indian industry: scepters (hupa) carried on festive oc-
casions in the hand; stiff, cylindrical bunches of feathers; arm orna-
ments (homim manja); hats (akeri) often outfitted with long heads
of araara feathers (akeri haka); cords and tamsels with araara feathers
(para-cara) which they wear at dances over the shoulders like a mantilla.
They use feathers also as articles of trade. The feathers are carefully
sorted, tied together or fastened together with black wax and stored in
baskets or in tubular palm leaf stems. They keep many live birds for
231 their trade. They compete with the Aplanas in fowl breeding. Be-
sides the domestic chicken maturu or horcos (Cras) their fowl yards
have the Jacus (Fenelope), the king and the white vulture (Cathartes
papa and Falco uruburunga), the red and blue ara and many parrots.
It is claimed that they regularly pluck the feathers of parrots and then
dab the wounded areas with frog blood until the feathers growing back
in change color: from green to yellow.

230 To maintain the great muscular strength which distinguishes them,
226 the Mundurucu avoid the use of tacupy, the concentrated sap of the
poisonous maric tree seasoned with spanish pepper, to which other
Indians are addicted. [390] Similarly they have not taken up the use
of parica, a snuff made of the seed of the Mimosa aculeata, which is in
great vogue among the Matsigenka and among their neighbors the Mura. But they

Within the house each family has its own partitioned quarters and a fireplace or stone manioc oven (Tocantins, 1877). How many families usually occupy a single house has not been reported.

342

CLOTHING AND ADORNMENT

The only item of *Mundurucu* clothing mentioned in the literature is the three-cornered penis cover suspended from a cotton cord, but there are several descriptions of the ceremonial feather garments for which this tribe is famous. Many authors consider the *Mundurucu* to have been the most expert featherworkers in South America within the historic period.

271

Featherwork.—Featherwork includes aprons, capes (attached to head-dresses), caps, diadems, belts, girdles, bandoliers, arm bands, and leg bands. The feathers used in this craft were at least in part obtained from birds kept in captivity; red, blue, green, and yellow feathers were carefully sorted by color and size and stored in baskets or in palm-stem cylinders. Martins was told that the *Mundurucu* were able to cause their parrots to grow yellow plumes by plucking their feathers and rubbing frogs' blood into the wounds.⁶ The feathers are attached to a net fabric. Tail feathers, arranged in parallel rows, are used in capes and pendants; coxettes of small feathers, bound at the quills, are attached to the hair net to cover the attachments of long feathers; imbricated breast feathers may be used to cover the surface of a fabric or to sheathe a cord. Decorative effects are produced by simple alternation of colors.

287

[25]

A characteristic feathered staff is described as a stem of cane or wood about 3 feet (1 m.) long and 2 or 3 inches in diameter. The shaft is either covered with long feathers laid flat against it or sheathed with fine breast feathers. At the upper end a dense band of feathers forms a projecting collar; a free cluster of long plumes may project from the head of the staff. The feathers are attached with wax and cotton thread. These objects are highly valued and when not in use are carefully stored in cylindrical containers. Their significance has not been reported; Martins merely says that when he approached a *Mundurucu* village, staff-bearers came to meet him.

293

Tattooing and painting.—The *Mundurucu* tattooing designs consist of fine, widely-spaced parallel lines applied vertically on limbs and torso; bands of lozenges across the upper part of the chest; occasional parallel horizontal lines, and cross-hatchings. Around each eye is tattooed a single-line ellipse; curved lines are drawn around the mouth. Lines converging toward the ears across the cheeks give the appearance of wings spread across the face. (For illustrations of *Mundurucu* tattooing, see the sketches by Hercules Florence (Seison, 1869).)

304

⁶ Huchimbaila (1928 b, p. 237) says of this custom, which has been reported from other South American tribes, that the color change actually occurs, but indicates attributes the change to dietary factors.